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museums on Sunday would have on the moral status of the nation the speaker thus continued: "We have been a shamefully drunken nation, and continental nations—especially those lying in the south—have been comparatively temperate. But now mark this fact. Without Sunday museums and art galleries to work reformation, we are becoming more temperate, steadily and markedly, as a nation. With all the supposed advantages of art collections open on the Sunday, drunkenness is growing quickly and dangerously in Italy, France, Switzerland, Holland, and Germany. I do not trace this growing drunkenness to the influence of pictures or statuary on the Sunday, I only assert that pictures and statuary have not prevented it in its aggression, nor cured it where it prevails. Some pains have been taken to learn how many attendants must be present if the museums are open. They are not very many relatively to the population, but they are men who need, as others need, their day of rest, and who also have a right to enjoy it. It is confessed that attendants must be present, but there are two methods by which it is thought the injustice done to them may be obviated or remedied. It is said, let all the attendants rest by all means; the needed attendance can be given by volunteers. Take this plea to the governors of the British Museum, or the president and council of the Royal Academy, or to the governors of the National Gallery. I am perfectly sure that those gentlemen would never permit the custody of the priceless treasures in their keeping to be intrusted to volunteers. If the work is to be done, it will be done by the regular staff. This is now commonly admitted, and it is suggested that a rich community like ours can easily employ a few more men, so that all who work on the Sunday may have some day other than Sunday for their rest day. I do not believe that the injustice done to them can thus be remedied. The law of God and human law both recognize that the rest day, to be real, must be one. No other day can be the rest day in any true sense. The man may rest, but all his surroundings will be those of the week of toil. You will give him only a marred and unfruitful rest for that true and beautiful rest which rightfully belongs to him. But I do not care to lean on the generosity of even an English community or of Governmental departments. How do we deal with our postal servants, our police, our railway and omnibus people? Does this wealthy and generous English nation give to them all a rest day every week? Most certainly not. Let a man barter away his God-given possession of a weekly rest-day, and he will find small compassion from his tempters."

MODELLING IN TERRA-COTTA.

THE materials required are very few in number, and exceedingly inexpensive. They consist of a modelling stool, a hollow flat box with a stout piece of wood, made to fix the box and keep it steady upon the stool, modelling clay, i.e., terra-cotta, and box-wood modelling tools, of various shapes and sizes.

The process is as follows. We will presume we are about to take a model of a head in terra-cotta. Bearing in mind that it is easier to model a large-sized head than a small one, by reason of the lines being longer, deeper, and requiring less minute work, the

compact and firm, and then pile it up to the height of the bust you require, and knead it well together with your fingers (which must be kept constantly wet to prevent the clay from sticking to them). The clay will fall down and settle after being left, and must be rebuilt and reshaped when returned to, but this trouble will not occur after the second working.

Having formed the clay into the rough shape of the bust, take a carpenter's rule and measure the height, breadth, and widths of the model, and form your clay to match them; use fingers for this and not tools. Model the features in roughly, and block the hair out in broad masses as soon as you have attained the right size and shape of the head, and the outline of neck and shoulders. The face generally divides into three parts, an imaginary line drawn through the eyebrows, and one through the mouth, being the divisions. Breadth of forehead, depth in the inner corner of the eye, and full and round lips, are particular matters of attention; so are the line of the nose and position of the ear.

Having roughly blocked in the shape of the head and features, the first day's work is finished, and the clay should be enveloped in a wet rag, and kept moist until wanted again for working upon. Some modellers keep the rag constantly wet by squirting water upon it, which is a better plan than removing and rewetting the rag when dry. The clay must not be kept too wet, or it will not bear shaping with the fingers and tools, but it must not be allowed to dry and crack. The second day's work consists of fixing down and shaping the features, care being taken in the process not to do away with the broad expressions of the day's work. This shaping is done with a wet rag wrapped round the forefinger and kept moist. All the features must be gone over and carefully worked up, and the head and the hair completely formed, the lines of the hair being finished with the help of the modelling



ALLEGORY OF "LIBERTY." PEN SKETCH MADE AT SEA BY FELIX REGAMEY ON HIS RETURN FROM AMERICA, MAY, 1880.

amateur should select some fair-sized plaster cast to copy as his first model. This latter can be purchased at a very low rate from any of the plaster-of-Paris figure-makers. Take the flat box and screw the upright piece of wood firmly through its middle and into the hole of the modelling stool that is made to secure it. The upright piece of wood is intended for a support to the clay while in a moist condition, and also holds stool and work firmly together. The clay is then piled round this wood, after having been wetted and kneaded firmly together with the hands to prevent its getting lumpy or streaky, and cracking while drying. Work the terra-cotta round the base of the column first, and take great care that it is both

tools. During this finishing process the clay is allowed to harden, so that it may receive the marks of the modelling tools, which are used to give all the finishing curves and lines to the features and the hair. A little terra-cotta softened to cream should be kept at hand to dip the fingers into, and apply to any places that require smoothing, and harder clay can always be added to the model if required.

When the work is finished and nearly hard, it should be polished over, and rendered quite smooth. This is done by taking a piece of fine white leather and soaking it in water, and rubbing it gently over the bust until it is well polished. The leather should be a round of two inches, not larger.